

834M85

0iEr



Digitized by the Internet Archive
in 2018 with funding from
University of Illinois Urbana-Champaign Alternates

<https://archive.org/details/ishallinvitemajo00mose>

PRICE 15 CENTS.

DE WITT'S ACTING PLAYS.

(Number 177.)

**“ I SHALL
INVITE THE MAJOR.”**

A PETITE COMEDY,
IN ONE ACT.

By G. VON MOSER,

Author of “ Ultimo,” “ Das Stiftungsfest,” etc., etc., etc.

Liberally Translated

By SYDNEY ROSENFELD,

*Author of “ Off the Stage,” an Original Comedietta, in One Act ; “ Success,” a
Comedy of Modern Society, in Three Acts, founded on Paul
Lindau's “ Ein Erfolg,” and Adapter of “ On
Bread and Water,” etc.*

TO WHICH ARE ADDED,

A description of the Costumes—Synopsis of the Piece—Cast of the Characters
—Entrances and Exits—Relative Positions of the Performers on
the Stage, and the whole of the Stage Business.

New York:

THE DE WITT PUBLISHING HOUSE,

No. 33 Rose Street.

A COMPLETE DESCRIPTIVE CATALOGUE OF DE WITT'S ACTING
PLAYS and DE WITT'S ETHIOPIAN AND COMIC DRAMAS, containing
Plot, Costume, Scenery, Time of Representation, and all other information, mailed
free and post-paid on application.

DE WITT'S

ETHIOPIAN AND COMIC DRAMA.

Nothing so thorough and complete in the way of Ethiopian and Comic Dramas has ever been printed as those that appear in the following list. Not only are the plots excellent, the characters droll, the incidents funny, the language humorous, but all the situations, by-play, positions, pantomimic business, scenery, and tricks are so plainly put down and clearly explained that the merest novice could put any of them on the stage. Included in this Catalogue are all the most laughable and effective pieces of the kind ever produced.

Any of the following Plays sent, postage free, on receipt of price—Fifteen Cents each.

In ordering, please give correctly the title of each piece wanted.

These Plays require but one scene, unless otherwise stated. The figures in the columns indicate the number of characters—M. Male; F. Female.

No.	M.	F.	No.	M.	F.
141. Absent Minded, Eth. farce.....	3	1	88. First Night, Dutch farce.....	4	
73. African Box, Eth. burlesque, 2 sc.	5		51. Fisherman's Luck, Eth. sketch...	2	
107. Africanus Bluebeard, Eth. musical burlesque.....	6	2	152. Fun in a Cooper's Shop, Eth. sketch...	6	
113. Ambition, Irish farce, 2 scenes....	7		106. Gambrinus, King of Lager Beer, Eth. burlesque, 2 scenes.....	8	
133. Awful Plot (An), Eth. farce.....	3	1	157. Gentlemen Coon's Parade, Eth. musical sketch.....	5	
43. Baby Elephant, Eth. sketch, 2 sc.	7	1	83. German Emigrant, Dutch sketch..	2	
42. Bad Whiskey, Irish sketch.....	3	1	77. Getting Square on the Call Boy, Eth. sketch.....	3	
79. Barney's Courtship, Irish musical interlude.....	1	1	17. Ghost (The), Eth. sketch.....	2	
40. Big Mistake, Ethiopian sketch..	4		58. Ghost in a Pawn Shop, Eth. sketch...	4	
155. Black Brigands, musical burlesque	8		31. Glycerine Oil, Eth. sketch, 2 sc....	3	
6. Black Chap from Whitechapel, Ethiopian farce.....	4		20. Going for the Cup, Eth. interlude.	4	
10. Black Chemist, Ethiopian sketch..	3		82. Good Night's Rest, sketch.....	3	
11. Black-Ey'd William, Eth. sketch, 2sc.	4	1	130. Go and Get Tight, Eth. farce.....	6	
146. Black Forrest (The), Eth. farce...	2	1	86. Gripsack (The), sketch.....	3	
110. Black Magician, Eth. comicality..	4	2	70. Guide to the Stage, Eth. sketch...	1	
126. Black Statue (The), Eth. farce....	4	2	61. Happy Couple, farce.....	2	
127. Bunk and Jinks, Eth. sketch....	3	1	142. Happy Uncle Rufus, Eth. musical sketch.....	1	
128. Bobolino, the Black Bandit, Eth. musical farce.....	2	2	23. Hard Times, Eth. extravaganza ..	5	
120. Body Snatchers (The), Eth. sketch 2 scenes.....	4		118. Helen's Funny Babies, Eth. burlesque.....	1	
78. Bogus Indian, sketch, 4 scenes....	5	2	3. Hemmed In, Eth. sketch.....	1	
89. Bogus Talking Machine, Eth. farce	4		43. High Jack, the Heeler, Eth. sketch...	1	
24. Bruised and Cured, Eth. Sketch..	2		68. Hippothecatron, sketch.....	1	
108. Charge of the Hash Brigade, comic Irish musical sketch.....	2	2	159. How to Pay the Rent, farce.....	1	
148. Christmas Eve in the South, Eth. farce.....	6	2	71. In and Out, sketch.....	1	
35. Coal Heaver's Revenge, Eth. sketch	6		123. Intelligence Office, Eth. sketch....	1	
112. Coming Man, Eth. sketch, 2 scenes	3	1	33. Jealous Husband, Eth. sketch.....	1	
41. Cremation, Eth. sketch, 2 scenes..	8	1	94. Julius the Snoozer, Eth. burlesque 3 scenes.....	1	
144. Crowded Hotel (The), sketch.....	4	1	103. Katrina's Little Game, Dutch act..	1	
140. Cupid's Frohes, sketch.....	5	1	1. Last of the Mohicans, Eth. sketch.	1	
12. Daguerreotypes, Eth. sketch.....	3		36. Laughing Gas, Eth. sketch.....	1	
53. Damon and Pythias, Eth. burlesque 2 scenes.....	5	1	161. Limekiln Club in an Uproar (The), Eth. farce.....	1	
63. Darkey's Stratagem, Eth. sketch..	3	1	18. Live Injun, Eth. sketch, 4 scenes..	1	
131. Darkey Sleep Walker, Eth. sketch.	3	1	60. Lost Will (The), Eth. sketch.....	1	
124. Deaf as a Post, Eth. sketch.....	2		37. Lucky Job, farce, 2 scenes.....	1	
111. Deeds of Darkness, Eth. extravaganza.....	6	1	90. Lunatic (The), Eth. farce.....	1	
139. Desperate Situation, farce.....	5	2	109. Making a Hit, Eth. farce, 2 scenes..	1	
159. Dodging the Police, farce.....	6	3	19. Malicious Trespass, Eth. sketch..	1	
157. Don't Get Weary, musical sketch.	1	1	149. Meriky, Eth. farce ..	1	
50. Draft (The), Eth. sketch, 2 scenes.	6		151. Micky Free, Irish sketch.....	1	
64. Dutchman's Ghost (The), sketch..	4	1	96. Midnight Intruder, farce.....	1	
95. Dutch Justice, Dutch sketch.....	11		147. Milliner's Shop, Eth. sketch.....	1	
67. Editor's Troubles, farce.....	6		129. Moko Marionettes, Eth. eccentricity, 2 scenes..	1	
4. Eh? What is it? Eth. sketch.....	4	1	101. Molly Moriarty, Irish musical sketch.....	1	
136. Election Day, Eth. farce, 2 scenes.	6	1	117. Motor Bellows, farce.....	1	
98. Elopement (The), farce, 3 scenes..	4	1	158. Mr. Mikado, musical burlesque...	1	
52. Excise Trials, Eth. sketch....	10	1	44. Musical Servant, Eth. sketch.....	1	
25. Fellow that Looks like Me, interlude.....	2	1	8. Mutton Trial, Eth. sketch, 2 sc...	1	
			119. My Wife's Visitors, farce.....	1	

66 I SHALL INVITE THE MAJOR.

A Petite Comedy,

IN ONE ACT.

BY G. VON MOSER,

Author of "Ultimo," "Das Stiftungsfest," etc., etc., etc.

LIBERALLY TRANSLATED

By SYDNEY ROSENFELD,

Author of "Off the Stage," an Original Comedietta, in One Act; "Success," a Comedy of Modern Society, in Three Acts, founded on Paul Lindau's "Ein Erfolg," and Adapter of "On Bread and Water," etc.

TO WHICH ARE ADDED,

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—SYNOPSIS OF THE PIECE—ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE, AND THE WHOLE OF THE STAGE BUSINESS.

NEW YORK

THE DE WITT PUBLISHING HOUSE

I SHALL INVITE THE MAJOR

TO MY DEAR FRIEND AND COLLEAGUE,

SAMUEL A. MACKEEVER,

AS A

TRIBUTE OF AFFECTIONATE REGARD,

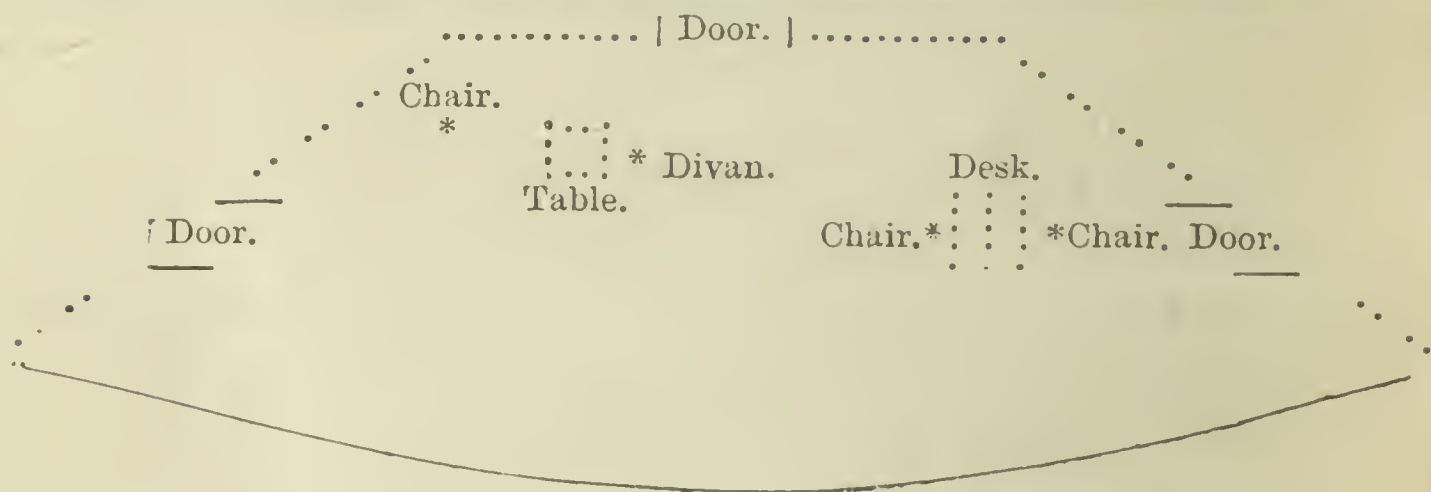
THIS ENGLISH VERSION OF MOSER'S COMEDIETTA IS DEDICATED.

S. R.

CAST OF CHARACTERS.

Carbonel.....
Major Bernard.....
Julius (Carbonel's friend).....
Louis (Servant at Carbonel's).....
Elise (Carbonel's Wife).....

SCENE.—CARBONEL's residence in Paris. Handsomely furnished interior.



COSTUMES—(Modern.)

CARBONEL.—Light suit.
MAJOR.—French chasseur's uniform; wears a beard.
JULIUS.—Walking suit.
ELISE.—Handsome house toilet.

PROPERTIES.

For CARBONEL.—Letter; pair of bellows; purse.
For MAJOR —Bouquet; two etuis containing bracelets.
For ELISE.—Bunch of keys and key-basket; purse; yarn; embroidery work.
For LOUIS.—Paper money; bouquet, letter, and card; wood and brushwood; bill.
(NOTE.—On the writing desk several ornaments and figures are seen.)

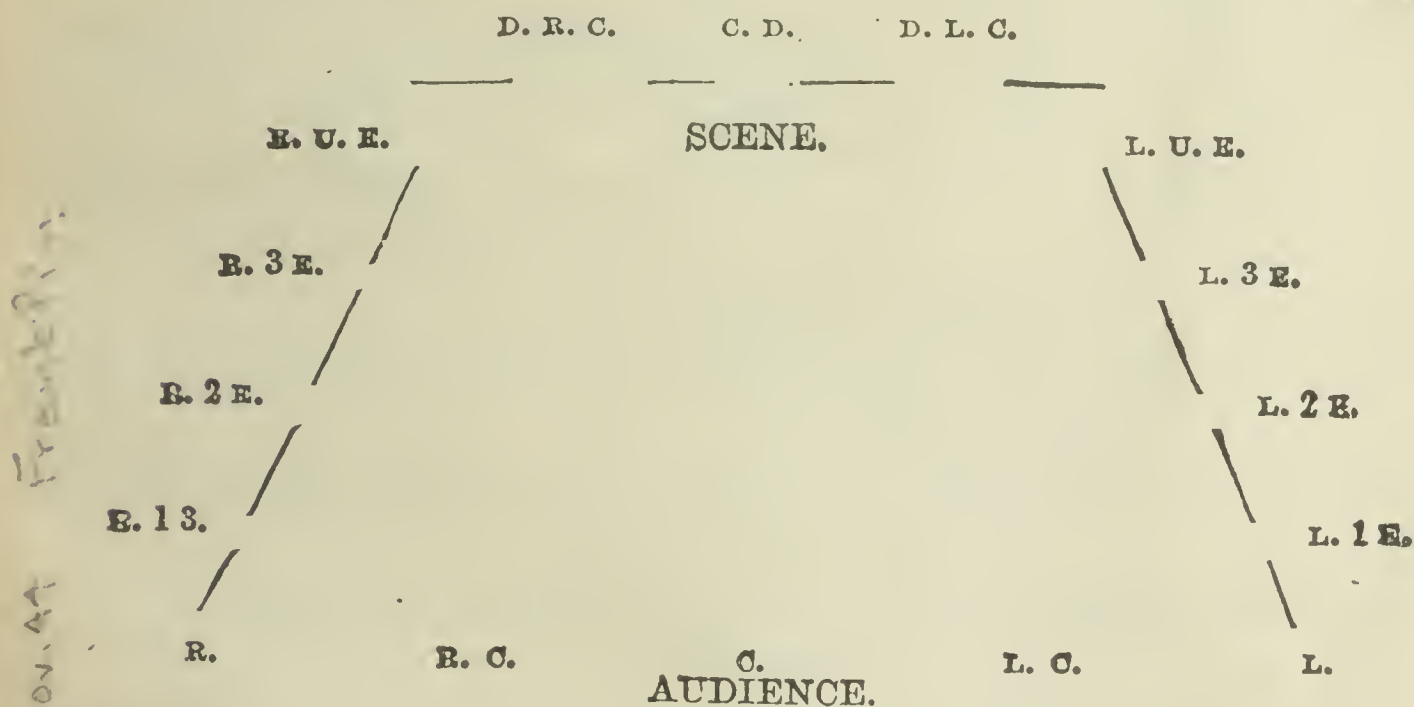
SYNOPSIS AND PUBLISHER'S PREFACE.

"I SHALL INVITE THE MAJOR" has long been one of the most popular little plays of the German stage. It has been performed in all the principal cities of Germany, and is still retained on the list of successful stock plays. We trust that, in its present English form, Moser's comedietta has lost none of its brightness. The dialogue is colloquial and sparkling, the situations remain as in the original, and some few points of interest to the American performers have been added.

The play shows how the wife of CARBONEL, an extravagant gentleman of leisure, forces her husband into humble submission by constantly threatening to "invite the MAJOR," whom she represents as one of her ardent admirers, who is continually sending her bouquets and letters. The wife has the keys to the treasury, and only allows her husband a certain sum for his weekly expenses. Comic situations result from the husband's attempts to gain possession of the keys. The MAJOR, so far from being the "monster" the husband imagines him, has been innocently garrisoning at Marseilles, in total ignorance of the use that has been made of his name by CARBONEL's wife in Paris. He comes upon the scene, however, and the wife's ruse is brought to light. Very amusing scenes are enacted before and after the discovery of the fraud, and CARBONEL's jealousy is the cause of much merriment. Everything ends satisfactorily, however—the husband obtains possession of the keys, and, to celebrate his victory, turns the tables on his wife by "inviting the MAJOR" himself.

EXPLANATION OF THE STAGE DIRECTIONS.

The Actor is supposed to face the Audience.



L.	Left.	C.	Centre.
L. C.	Left Centre.	R.	Right.
L. 1 E.	Left First Entrance.	R. 1 E.	Right First Entrance.
L. 2 E.	Left Second Entrance.	R. 2 E.	Right Second Entrance.
L. 3 E.	Left Third Entrance.	R. 3 E.	Right Third Entrance.
L. U. E.	Left Upper Entrance	R. U. E.	Right Upper Entrance.
(wherever this Scene may be.)		D. R. C.	Door Right Centre.
D. L. C.	Door Left Centre.		

I SHALL INVITE THE MAJOR.

SCENE.—*A handsomely furnished room. Doors R., L. and C. Writing-desk and chair L. Table and divan R. Chairs, etc.*

LOUIS *discovered at table counting some paper money.*

LOUIS. Four hundred—four hundred and fifty—five hundred. (*lays the money on the table, on which several rolls and some gold coins are seen*) That's correct. (*counts over the rolls of money*) Six hundred—seven hundred—eight hundred. Madame gave me a check of a thousand francs to have cashed—there must be two hundred left. (*counts the gold*) Twenty—forty—

Enter CARBONEL, L. D.

CARB. (L.). Have you called on that man yet in regard to that matter?

LOUIS. (*without looking around, winks knowingly*). Five—that makes a hundred. (*counts in a low tone*)

CARB. I want to have that thing attended to. When I light the fire in there (*pointing to door L.*) it smokes furiously up stairs. I can't expect to keep any lodgers if that keeps on.

LOUIS (*as before*). Please, sir, don't disturb me. (*counting*) Two hundred—one—two—

CARB. Why, what are you doing?—Halloa, is that money?

LOUIS (*without turning round*). Yes, sir.

CARB. (*joyfully*). That's a lucky chance. The paper-hanger has just called with his bill. It's only four hundred and seventy francs. I'll take them. (*approaches the table.*)

LOUIS (*turns around quickly and covers the money with his hands*). If you please—

CARB. The paper-hanger is waiting outside.

LOUIS. I can't help it—I have received no orders from Madame.

CARB. You fool! Don't you know that my wife's money is mine?

LOUIS. Can't help that.

CARB. You impertinent fellow! (*tries to push him aside.*)

LOUIS (*not yielding*). If you please, Monsieur Carbonel—if you please.

Enter ELISE, C. D.

ELISE. What's the matter?

CARB. (*receding*). Oh, nothing—nothing, my dear child.

LOUIS. Monsieur wants to take the money, Madame.

CARB. (*embarrassed*). Yes—ah—that is—to be sure—the paper-hanger wants his pay—and this fellow—

ELISE. Must give me the money. I got him to cash a check of a thousand francs, consequently he is bound to return that amount to me.

CARB. But the paper-hanger, my dear child—he is waiting.

ELISE (*takes the money from the table and lays it in a small key-basket which she carries*). I shall pay him myself, immediately.

CARB. The fact is, my dear Elise, it appears as though you hadn't very much confidence in me.

ELISE. You are quite right. I haven't very much confidence in you.

[*Exits, c. d.* CARBONEL *turns around and watches her go off.*

LOUIS (*passing behind his back*). No, we haven't very much confidence in you. [*Exits, c. d.*

CARB. That's candid! And why am I compelled to endure all this? Simply for having been at the *bal masque* for half an hour. Two weeks ago I happen to be taking a stroll along the Boulevards. I run across my friend Julius. "Are you going to the ball?" he asks.—"No, certainly not," I answer.—(*confidentially*) I never go to *bal masques*, never—that's honest.—"It's a pity," says he; "I'm invited, and my ticket will be wasted."—"Oh, if that's the case," I reply, "let me have it; I may look in for a moment." I only intended to look in for a moment—to float through, as it were—that's honest. Well, I go there. Scarcely have I entered before a domino—a female domino—takes my arm and says, "Good evening, Carbonel."—"Do you know me, fair masked one?" I ask.—"Why, certainly I do," replies the domino—the female domino. "You live at such and such a place."—So I do.—"Your room is blue papered—Polysander furniture. Your wife's room is yellow silk—your bed-room is gray with green curtains, and your cook is cross-eyed."—"Quite correct," I say to myself. "This must be some particular friend of your wife's, who wants to play a joke on you," so just to embarrass her I ask, "Will you sup with me, fair masked one?" She says "Yes." I take her to a box—order a bottle—she unmask. Great Heavens! is it possible? It's my wife's seamstress! I can't summon up enough courage to run off immediately, so I order beefsteak and fried potatoes—cutlets with fried potatoes—lots of fried potatoes. All this while I'm sitting on red-hot coals. At last the seamstress is satiated. I hurry home with a fixed resolve to tell my wife all. I get home, my wife's asleep—I don't want to wake her—I postpone telling her the next morning—I keep on postponing—I postpone it three times. After a day or two my wife comes to me and tells me the whole affair. I tremble in expectation of a grand rumpus. But no, my wife remains placid—very placid—awfully placid!—only she asked me to give her the key to the money-box on that day, and since then it has been in her possession. She allows me twenty francs a week! How absurd—twenty francs!—that doesn't pay the cabman! It's abominable! And all because I happen to go to the ball for half an hour, and treat the seamstress to fried potatoes!

Enter JULIUS, c. d.

JULIUS. Good-day, Carbonel. (*comes down.*)

CARB. Halloa, is that you, old fellow? (*they shake hands.*)

JULIUS. You've kept yourself strange for so long a while I thought I'd step in and see what had become of you. Since the day I met you on the Boulevards—

CARB. Yes, yes, that was a lucky day for me.

JULIUS. Why, how so?

CARB. Oh, nothing, nothing—only the next time you have a ticket that you don't want, keep it—there's a good fellow.

JULIUS. Why, what has happened to you?

CARB. I got wet a little in the rain, that was all; it's of no consequence.

JULIUS. Ah!—But I say, Carbonel, do you remember the bet you lost two weeks ago—breakfast for eight? I've come to remind you of it.

CARB. Oh, yes, I remember it perfectly well. (*aside*) I was in possession of the key at that time.

JULIUS. I don't come to complain; but you know you have already postponed the affair three times.

CARB. (*embarrassed*). Ah, yes, to be sure; but you know, my dear boy, how busy I've been. I've got this house on my hands, and I've just been having an extension built.

JULIUS. Ah, indeed! But we've prepared a surprise for you to-day, old fellow.

CARB. A surprise?

JULIUS. We have ordered the breakfast at Vefour's! All you've got to do is to come and pay for it.

CARB. (*aside*). The devil! I've only got seven francs left! There's only one thing to do—I shall strike him for a loan. (*aloud*) My dear boy, I have a great favor to ask of you.

JULIUS. So have I——

CARB. } Could you manage to advance me a little money for a few
JULIUS. } days?

CARB. What! I lend you?

JULIUS. Yes, only five hundred francs.

CARB. That's the amount I wanted to get from you.

JULIUS. You—from me?

CARB. Yes. Didn't I tell you that I've been having an extension built?

JULIUS. Oh, if that's the case I withdraw my request.

CARB. Yes, so do I. (*aside*) That fellow never has any money when you want it.

JULIUS (*aside*). He's always building extensions. (*aloud*) Well, I'll go in advance and have everything ready by noon. At Vefour's, mind! Don't fail! Adieu.

CARB. (*following him to the door*). Yes, certainly. Good-bye, Julius. Have the oysters opened in the meanwhile. [*Exit JULIUS, c. d.*

(*comes down*) What a confounded predicament! I've only got seven francs, and they'll order oysters for eight. But I must get possession of that key. I will! If it wasn't for those words of my wife's! You see, every now and then my wife gives utterance to a few words that crush me completely. She merely says, "I shall invite the Major." It doesn't sound like much I know, but it's dreadful to me, for I love my wife dearly; I do indeed, and I despise all trifling with the marital law. Major Bernard used to live in our house—he's a good enough sort of a fellow. I really can't say anything against him; but my wife comes to me one fine morning, and says she, "Carbonel, my love"—she always says "my love" when there's mischief on foot—"I don't like the attentions the Major has been paying me. I've given him notice to quit." That was all right. I couldn't do other than admire my wife's sense of right and duty; and since that time the Major hasn't turned up. But whenever my wife wishes to crush me into a state of mute obedience she simply says, "I shall invite the Major." She means she'll send for him and have him take up his old quarters. She threatens to treat him like one of the family! Zounds! there's no telling which one of the family she'll treat him like. Good gracious! what can a poor fellow do under such circumstances but give in to his wife? But to-day—to-day it shall be *her* turn to give in, or give up, the keys. I shall tell her all.

She's coming this way ! Calm yourself, Carbonel ! Calm yourself, and be a good boy.

Enter ELISE, C. D.

ELISE. The paper-hanger is paid at last. (*goes to writing desk and unlocks it.*)

CARB. (*very gently*). Yes, my dear ; very good, my dear. It's always best to pay one's—but how fresh and bright you look to-day, my love—just like a blooming rose.

ELISE (*astonished*). What do you mean ?

CARB. I mean you look like a rose, so fresh, so—

ELISE. I can't understand what's ailing you. (*she places the money in the drawer, locks it up, and drops the key, which forms one of a bunch, into her key-basket. and seats herself at desk.*)

CARB. Oh, there's nothing ailing me, nothing at all. (*aside*) She's in a bad humor. (*aloud*) My dear, you have requested me to keep a memorandum of my expenses ; to oblige you (*takes out note book*) I have—

ELISE. To-day is Thursday ; you know that Saturday is my day for looking over the accounts.

CARB. (*sighing*). Oh, yes, I forgot to-day was Thursday.

ELISE. Can it be that you have spent all your money already ?

CARB. (*quickly and firmly*). Oh, no, no ! (*crestfallen*) But nearly all. (*sits.*)

ELISE. Carbonel !

CARB. This was a very lively week, my dear. See for yourself. (*reading from his book*) Went visiting on Tuesday—carriage for three hours—seven francs already, without counting the coachman's fee. (*aside*) I didn't give him any. (*aloud*) Every little counts, my dear ; and if you take into consideration that the carriage was ordered principally on your account—

ELISE (*rising suddenly*). So you even deny your wife the privilege of a carriage ?

CARB. (*rising*). Certainly not—certainly not, my dear ; but if I had the keys —

ELISE. Never !

CARB. Ahem, ahem ! Well, I didn't ask for them, did I ?

ELISE (*takes yarn from the table, R., and hangs it over his hands*). Here, hold this for me, please.

CARB. With pleasure, my love. How charming you do look to-day—just like a blossoming—what's its name ? (*tries to pat her cheek.*)

ELISE (*moving off his arm*). Stop that, please. (*unwinds the yarn.*)

CARB. Elise, my dear, don't you think that twenty francs a week is a very small sum to allow a fellow ? It doesn't pay for cigars.

ELISE. But you don't smoke.

CARB. No, certainly not ; but then I might smoke.

ELISE. I can't understand what is troubling you. You have a house to live in, food to eat, and clothing to wear. What more can you wish ?

CARB. That's very true, my dear ; but then when I come across a poor sick father, with eleven or twelve small-sized children, and feel that I am powerless to aid him, it is dreadful ! Now yesterday for instance—

ELISE. Just send all the poor to me.

CARB. Yes, I might do that. I never thought of that. But Elise, my love, you do look most beautiful to-day—as radiant as a whole rose-bush.

ELISE. Now, now ! You must be trying to get some more money. (*takes the yarn*) I'm much obliged.

CARB. Money! did you say money, my dear? Yes, I had the misfortune to lose a breakfast——

ELISE. You mean a supper—with ladies.

CARB. Oh, no, no; my dear Elise—at Vefour's—gentlemen only—only a breakfast. I lost it, you see, before—before——

ELISE. Before what?

CARB. Before you requested me to entrust you with the key. I have hesitated and hesitated, and kept on hesitating until to-day——

ELISE. Well?

CARB. To-day I was reminded by the winners of the wager—and so fifteen or twenty Louis-dors, you see, would prove quite acceptable.

ELISE. I don't believe any of your breakfast stories.

CARB. (*urging*). My dear, you can convince yourself; Elise, I can assure you upon honor. My love, you look perfectly heavenly to-day—so ethereal!

ELISE (*decided*). It won't do you any good. I'll not give you anything.

CARB. Elise, take care; don't draw the bow too tight. You are treating me like a schoolboy. The worm will turn, you know—the worm will turn—when he's trodden on. You will compel me finally to assert my authority.

ELISE. That's good! assert it, my dear! You know your weekly allowance is not due till Saturday, and besides, if you drive me to the extreme, you know what then——

CARB. What then?

ELISE. I shall invite the Major.

CARB. (*aside*). At last! Didn't I say so?

ELISE. You know that I have requested him to cease his visits.

CARB. But he continues to send you flowers and letters.

ELISE. Which I throw into the fire unopened.

CARB. Ah, yes—I admit that.

ELISE. But if you continue to tyrannize over me I shall read his letters—I shall accept his flowers,—in short, I shall *invite* the Major.

CARB. No, no, my dear, darling Elise. I beg of you, for Heaven's sake, pray don't, don't invite the Major.

ELISE. Well, then, don't ever talk to me of breakfasts again.

CARB. Ahem! no, never! 'Pon my honor, never again. I shall cancel my engagement with my friends at once. (*aside*) If I only could invent some plausible excuse. Hang that seamstress! [*Exit, L.*]

ELISE. Ha, ha, ha! Poor old Major. He has never thought of paying me any attentions at all, and for the past two years he has been in garrison at Marseilles. But a clever wife must know how to keep her husband in check, and I keep mine there with the tenth battalion—that is, with its major. My husband believes he's in Paris, so every now and then I buy myself a bouquet and write myself a letter, sent with one of the Major's old cards. It's about time that I resorted to this stratagy again. I hope it's a pardonable sin on my part; I love my husband, and I want to bring him to his senses.

Re-enter CARBONEL, L., holding letter.

CARBONEL. My letter is finished. I've found an excuse.

ELISE. Well, what is it?

CARB. It isn't very original—but it will answer its purpose. (*reads*) "My dear friends—Scarcely have I made preparations to meet you before I become suddenly afflicted with a swollen cheek, which almost prevents me from opening my mouth. You will thus see that it will be impossi-

ble for me to give you that breakfast. My most excellent wife——” Do you hear that? Here it is——“most excellent wife has just sent for the doctor. Yours, Carbonel.” Now, my dear, are you satisfied? (*seals the letter.*)

ELISE. Perfectly.

Enter LOUIS, c. d., with bouquet and card.

LOUIS. Madame, this bouquet has just arrived with this card.

CARB. A card! Give it to me.

LOUIS. It's for Madame. (*goes over to her.*)

CARB. (*snatching the card angrily.*) Give it to me! (*reads*) Major Bernard. That confounded Major again! [*Exit LOUIS.*]

ELISE (*for CARBONEL to hear*). Oh, there's a letter in the bouquet!

CARB. (*jealously*). A letter! Let me read it!

ELISE. Why, my dear, I don't intend even to open it myself. See. (*she throws the letter into the fire—aside*) It was a sheet of blank paper.

CARB. Throw the bouquet in, too. (*takes the flowers.*)

ELISE (*taking them from him*). Oh, no! the poor flowers are perfectly innocent, (*aside*) and were paid for with my own money.

CARB. I should have bought you others—that is, if I had the keys to the treasury. (*calling*) Louis!

Enter LOUIS.

LOUIS. Monsieur!

CARB. Take this letter to Vefour's, immediately. (*gives him letter.*)

LOUIS. Yes, but——

CARB. But what?

LOUIS (*embarrassed*). I do not know whether Madame——

ELISE. Do as you're told.

CARB. Be off, you scoundrel! (*exit LOUIS, c. d.*) The impudent dog! But now, (*to ELISE*) I should like to go out for a little while. Adieu!

ELISE. You wish to go out?

CARB. Yes, only for a little promenade. (*takes his hat.*)

ELISE. You don't stop to think or you would know that that can't be done.

CARB. Why not?

ELISE. Didn't you just write to your friends that you had a swollen cheek? Suppose some one should see you.

CARB. Confound it! yes—you are right. I forgot all about my swollen cheek. (*lays aside his hat.*)

ELISE. You won't be able to show yourself until after nine days; that's the time a swollen cheek usually lasts.

CARB. (*aside*). So I'm to be kept locked up for eight days more, too. Oh, things are growing delightful.

ELISE (*taking a seat at table, R., and beginning some work*). Come, sit down by my side.

CARB. Do you really think I'll have to stay in as long as that? (*seated.*)

ELISE. Oh, certainly. It must be very painful for a husband to have remain at home with his wife the whole day.

CARB. (*twirling his thumbs*). I don't say that, my dear.

ELISE. I think the great trouble with you is, that you have no occupation.

CARB. (*as above*). Oh, yes; I occupy myself inwardly, as it were—that's true inwardness.

ELISE. I guess I shall get you to embroider something; you know there are lots of men who know how to embroider,

CARB. (*aside*). Embroidery! Good Heavens! what next, I wonder!

ELISE. Why, where is my silk? Wait till I get it, my dear, then you can wind it for me. [*Rises and exits, R.*]

CARB. (*rising, with a forced smile*). Oh, yes, certainly, my dear. (*aside*) Embroidery! Winding silk! Glorious occupation! Oh, that contemptible seamstress!

Enter JULIUS, C. D.

JULIUS. My dear friend, we have just received your letter. What does the doctor say?

CARB. (*pacing the shop*). The doctor! Who—what—why—which doctor?

JULIUS. Why, the doctor for your awfully swollen cheek, to be sure.

CARB. (*quickly*). Oh, yes—ow, oh! ah! (*holds his handkerchief to his face*.)

JULIUS. I don't see any swelling.

CARB. It's swollen inside. Those are the worst kind of cheeks. Oh! ow!

JULIUS. My dear friend, I'm coming to the belief that you are trying to get the best of us.

CARB. What I! oh, my dear fellow! Ow! oh!

JULIUS. However, I'm very sorry that you can't join us. Our friend Ernest leaves for Marseilles to-day, and we are going to give him a parting feast. His battalion, the tenth, you know, goes to China.

CARB. (*rejoicingly*). What! really? The tenth battalion goes to China. Are you in earnest?

JULIUS. Why, what's the matter now?

CARB. Major Bernard commands the tenth?

JULIUS. I believe he does; yes.

CARB. (*excited*). He's going to Pekin! My dear friend, embrace me! embrace me! (*embraces him*.)

JULIUS. I say! hold on! You've got a fever.

CARB. No, no! If he sails for Pekin I'm a healthy man! (*aside*) Now I shall recover the keys. (*aloud*) My cheek is all right again! I'm as well as possible. Ha, my good old friend! I'll follow you in a minute. Go ahead and have the oysters opened.

JULIUS. I say! this is the fourth time you have ordered them to be opened!

CARB. I'll be on time to-day; never fear. Just go ahead, old fellow. (*accompanies him to the door*.)

JULIUS. All right, then. But mind, if you don't come, we'll send you the bill. [*Exits, C. D.*]

CARB. (*coming down*). Certainly! Ha, ha, ha! the Major goes to Pekin to join the Chinese! Ha, ha! But where is the key? There it is in the basket. (*goes to the basket and takes out a little bunch of keys*) Ah, here is the precious key—the key to the treasury! Ah, you precious little darling! No power on earth shall separate us more! (*kisses the key and jingles the bunch*) Ah, what delicious music!

Enter ELISE, R.

ELISE. What are you doing with my keys?

CARB. Ah, my dear wife, I'm raising the flag of strife! I am breaking my chains.

ELISE (*aside*). What has happened to him?

CARB. Now I am going to fill my purse. Eight hundred francs—a thousand francs—two thousand francs—as much as it will hold.

ELISE (*earnestly*). Carbonel, I object to such remarks.

CARB. Hereafter *I* shall be kind enough to allow *you* pocket-money, my dear wife, and I expect you to render an account every Saturday noon—twelve o'clock sharp—sharp!

ELISE. Take care, Carbonel—take care.

CARB. Why, what do you suppose I'm afraid of?

ELISE (*threateningly*). I shall invite the Major.

CARB. Oh, go ahead! Invite anybody you please. (*laughing*) Ha, ha! Major Bernard! Invite a whole regiment of majors. I'm not afraid. I'd rather like it.

Enter LOUIS, c. d.

LOUIS (*announcing*). Major Bernard!

[*Exit LOUIS.*

CARB. (*amazed*). Who? what?

ELISE (*affrighted*). The Major—in Paris?

Enter MAJOR BERNARD, c. d., with bouquet.

MAJOR. Ah! Good-day. You didn't expect me, did you?

CARB. (*coldly*). No; I admit I didn't expect you.

MAJOR (*shaking his hand warmly*). My dear Carbonel!

CARB. (*forcedly*). My dear Major! (*aside*) The devil take him!

MAJOR (*handing ELISE the bouquet*). Permit me, madame, to offer you these flowers—they are from Marseilles.

ELISE (*taking the flowers—embarrassed*). You are too kind, Major. They are charming—quite fresh. (*aside*) I scarcely know what I'm talking about. (MAJOR goes up stage and divests himself of cloak, etc.)

CARB. I'm sure there's a letter in that. (*snatches the bouquet and pulls the flowers apart*) Yes, so charming—so fresh.

MAJOR. But, Carbonel, what are you doing?—you are plucking the bouquet to pieces.

CARB. Oh, no; I'm admiring it. (*aside*) There's nothing in it.

MAJOR (*to ELISE*). But I must pay you a compliment, madame. I left you looking beautiful, and I return to find you bewitching.

CARB. (*aside, violently*). Ha! listen to that!

ELISE. Oh, Major! (*aside*) Great Heavens! if he only knew to what purpose I have been using his name.

MAJOR (*to CARBONEL*). But you, my dear Carbonel, have grown very thin—very pale. Are you not feeling well?

CARB. Oh, yes, I thank you, very much.

Enter LOUIS, c. d.

LOUIS. Madame, the seamstress has come.

CARB. What!

LOUIS. (*for CARBONEL'S hearing*). The new one—not the old one.

ELISE. Will you excuse me, Major?

MAJOR. Certainly, madame. [ELISE exits c. d., followed by LOUIS.

MAJOR. My dear old fellow, I am very happy to see you again.

CARB. Yes, so am I—very happy.

MAJOR. I have come back to you—and I hope that nothing shall ever separate us again.

CARB. (*astonished*). Eh?

MAJOR. I see you have apartments to let above. I shall rent them.

CARB. What! rent apartments in Paris, when you are going to sail for Pekin?

MAJOR (*laughing*). Oh, no, I'm not going to sail.

CARB. (*in affright*). What! you are not going?

MAJOR. No; I have leave of absence, and I shall devote myself entirely to my friends—especially to you. (*extends his hand.*)

CARB. You're too kind.

MAJOR. And to your wife, whom I sincerely admire.

CARB. (*aside*). He must think I'm in total ignorance of everything. (*coughs.*)

MAJOR. Well, well! I hope that you are not jealous, Carbonel? (*takes seat at desk and examines ornaments.*)

CARB. (*aside*). Now I shall crush him. (*aloud*) I understood you to say jealous, Major? Just imagine, sir, I have discovered that a gentleman—a certain gentleman—has presumed to pay court to my wife. (*stands behind MAJOR.*)

MAJOR (*looks around, unembarrassed*). One of your friends?

CARB. (*pointedly*). I don't think I need mention names!

MAJOR. Pardon the indiscreet question. (*resumes his position.*)

CARB. This gentleman—this particular gentleman—I shall not call him by any other name—sends my wife bouquets—letters glowing with love—which she of course throws into the fire.

MAJOR. (*laughing*). That makes them glow all the more.

CARB. (*aside, in despair*). He's joking. (*aloud*) At last he dares—he dares to come back in person to pay us a visit—this—this——

MAJOR (*unembarrassed*). This particular gentleman—I understand.

CARB. And now I am about to get rid of him. Do you understand that too?

MAJOR (*rising, very calmly*). Certainly. But in your place, my dear Carbonel, I should have confidence in my wife—I shouldn't excite myself so.

CARB. Really? You don't mean it?

MAJOR. Or better still—invite *me* to dinner to-day.

CARB. I?

MAJOR. I happen to have the time to spare; this particular gentleman will certainly put in an appearance to-day—and depend upon me, I shall talk to him plainly—very plainly.

CARB. (*aside*). He refuses to comprehend. (*aloud, violently*) Major! there's a limit to all endurance.

MAJOR. Calm yourself, my dear Carbonel. (*tries to pacify him*) Be calm—calm; you're excited. Let's drop the subject—I'll run up stairs a minute and look at the rooms. (*going.*)

CARB. Permit me—(*tries to hold him.*)

MAJOR. No—no!—please remain here. Calm yourself, Carbonel—calm yourself. [*Exits, c. d.*]

CARB. Calm yourself! Calm yourself! What a d—d torturing fiend that fellow is! Calm yourself! Very likely, with your wife's lover taking rooms in your house! Calm yourself with a serpent at your breast! Ha! ha! How can I make the rooms hot for him? Let me see. If I light a fire in my grate it will smoke up stairs. Priceless thought! I'll smoke him out. (*calls*) Louis! Louis!

Enter LOUIS.

LOUIS. Did you call?

CARB. Quick! Wood! but very green!—brushwood too, but very wet. Quick!

LOUIS. What is it you want?

CARB. What do I want? Fool! Didn't you hear me? (*screams*) Wet wood! Wet brushwood!

LOUIS. I understand. (*goes off shaking his head.*)

CARB. Now my dear Major! I know you're used to fire—we'll see how you can stand smoke.

Re-enter LOUIS, with his arms full of wood, etc.

LOUIS. Here you are, Monsieur!

CARB. (*taking the wood*). Good! good! Let me have it, but quick!

[*Exit, L., leaving door half open.*]

LOUIS. (*going to the door, L.*). What's he doing? Trying to light a fire! Ha! As though that stuff could burn!

Enter ELISE, R.

ELISE. I had to leave my husband alone with the Major. I hope they haven't quarreled. Louis!

LOUIS. Madame!

ELISE. Where is Major Bernard?

LOUIS. He went up stairs a moment ago.

ELISE. Up stairs? for what?

LOUIS. I can't say, madame.

ELISE. And my husband?

LOUIS. He has just retired to his room. He was very much excited.

ELISE. Great Heavens!

LOUIS. He ordered wet wood and wet brushwood.

ELISE. For what?

LOUIS. There, look, see how he's blowing! Halloo, it's burning!

Enter MAJOR, rapidly, C. D.

MAJOR. (*coughing*). Agony! Phew! hem! hem! It's dreadful!

ELISE. (*aside*). The Major! (*to LOUIS*) Go! [*Exit LOUIS.*]

MAJOR. The flues will have to be repaired. The rooms are all right otherwise.

ELISE (*aside*). I shall have to explain matters. (*aloud*) Major!

MAJOR. Oh, I am happy, madame, in being permitted to be alone with you for a moment. The truth is I have a confession to make to you.

ELISE. You to me?

MAJOR. Yes, but I must beg of you not to ridicule me—or rather my tender heart!

ELISE (*aside*). Good gracious! I hope he is not going to make a declaration.

MAJOR. The truth is, I am betrothed, and expect to be married shortly. What do you say to that?

ELISE (*in glad surprise*). Oh, I congratulate you from the bottom of my heart. Tell me all about it, do. (*they both take seats at table, R., with backs turned toward door, L.*)

MAJOR. I have had sense enough not to hope to make any very young girl happy—my bride is a widow. I shall be pleased to receive your permission to introduce her to you.

ELISE. You are very kind; I shall be happy. I am much interested in the future Mrs. Major Bernard.

MAJOR (*bows thanks*). Next Monday the Minister of War gives a ball. I understand you have received an invitation. I should be sincerely indebted to you if you would be kind enough to introduce my bride.

ELISE. Certainly, with the greatest of pleasure.

MAJOR. I have one favor more to ask of you. I want to consult your

opinion, or rather your taste, in regard to a little matter. I have supreme confidence in your judgment. (*draws two etuis from his pocket.*)

ELISE. If I can serve you——

MAJOR. I have selected these two bracelets—which one do you consider more appropriate for my intended wife?

ELISE. Will you permit me?—(*she tries on one of the bracelets*) I want to judge of the effect. Ah, the blue is very beautiful!

MAJOR (*handing the other*). And this?

ELISE (*trying it on*). Oh, that's lovely!

MAJOR. Which would you advise me to get?

ELISE (*examining them admiringly*). It's really very difficult to say.

Enter CARBONEL, walking backwards from L. D., working a pair of bellows.

CARB. It cost a strong effort, but it's burning at last.

MAJOR. I think I had better keep them both.

CARB. (*turning around suddenly*). Good gracious! I've been trying to smoke him out up stairs, and here he is seated comfortably enjoying himself. (*crosses.*)

MAJOR. Why, halloa, my dear Carbonel! is that you?

CARB. (*hiding the bellows behind his back*). Yes, it is!—it is! I hope you're having a pleasant conversation, eh?

MAJOR (*jestingly*). Oh, yes, discussing a few little secrets. (*rising*) I have looked at the rooms, my dear Carbonel; they are rather smoky, don't you think so?

CARB. (*eagerly*). Yes, I do—very. I'm glad—I mean it's awful—dreadful—but it can't be helped; it's impossible—it gets worse and worse. You've no idea how much worse than now it usually smokes.

MAJOR. But——

CARB. And when the sun shines you can't stand it.

MAJOR (*laughing*). You're a remarkably conscientious landlord; I like the apartments, however, in all other respects. What's your price?

CARB. Price? Ah, yes. Nine hundred—no, ten thousand—I mean twelve thousand francs!

MAJOR (*laughing*). You're joking. Twelve thousand francs for five rooms! Ha, ha, ha!

CARB. No, I meant to say fourteen thousand! I choose to raise the rent—I love to raise the rent—I raise it every six months! (*works bellows.*)

MAJOR. Ha, ha, ha! You're in jolly good humor, Carbonel! We'll discuss the matter by and by. Just think, old fellow, during your absence I have arranged to carry off your wife next Monday!

CARB. What! What! Carry her off? (*drops the bellows after a severe puff.*)

MAJOR. That is for a few hours—to the Minister's ball.

ELISE. (*rising*). Yes, my dear—but presupposing that you will form one of the party.

MAJOR. You can join us if you wish, but if it incommodes you in any way—or if it should bore you, you needn't, you know. You can stay at home and take it easy. We'll grant you a furlough. (*to ELISE*) Won't we?

CARB. (*aside*). Things are getting more and more delightful! (*crosses to the other side, leaving ELISE c. Aloud*) Elise! Woman! You do not even blush! (*grasps her arm, feels the bracelet*) Ah!—what is this? He gave you these bracelets! He gave them to you—speak!

ELISE (*aside*). He is jealous. He must give me back the key. (*aloud*) Yes, Major, the more I look at the bracelets the more I admire your taste.

MAJOR. You are too kind, my dear madame.

ELISE. It would be impossible to find anything so thoroughly combining grace with simplicity.

MAJOR. You make me blush!

ELISE (*holding out her arm for CARBONEL to see*). Don't you agree with me, my dear?

CARB. (*in an undertone*). Why don't you throw your arms about his neck at once, and be done with it?

MAJOR. You make me proud of my taste.

ELISE. You have cause to be.

CARB. (*aside*). Who ever heard of such a thing! (*furiously to ELISE*) Give him back those bracelets!

ELISE (*in the same tone*). Give me the key!

CARB. The key! Never!

ELISE. Never! Well, then, don't!

MAJOR. What's the difficulty, Carbonel?

CARB. Oh, nothing, only a little family matter.

ELISE (*cordially*). My husband has just given his consent to your escorting me to the ball next Monday.

CARB. I, Elise?

ELISE (*in an undertone to CARBONEL*). I shall look lovely—ever so lovely. I shall dance, and I shall invite the Major to——

CARB. (*holding his hand on her mouth*). No—no—you daren't invite him to—here—here is the key! (*gives her the key*.)

ELISE (*aside*). Thanks. (*aloud*) Major, here are your bracelets. (*gives him one bracelet*.)

CARB. (*proudly*). Here are your bracelets. (*aside to ELISE*) The other one, too.

ELISE. Here is the other. I'm exceedingly obliged.

CARB. (*proudly*). Here's the other. I'm exceedingly obliged. (*mournfully draws forth his empty purse*) I've got back to my seven francs, but I am happy for all that.

Enter LOUIS, C. D., with bill.

LOUIS. Monsieur, there's a waiter outside, from Vefour's!

CARB. (*aside*). Great Heavens! the bill. And the waiter is waiting!

LOUIS. He said the gentlemen had their oysters, and here was the bill.

CARB. (*bravely*). My good—(*pleading tenderly*) my dear Elise!

ELISE (*giving LOUIS a purse*). Here, my dear husband—pay the bill.

[LOUIS *exits*.]

CARB. (*aside*). Here I stand like a schoolboy, in all the undisguised glory of my hard-uppishness. And before him too. Oh, that abominable seamstress!

MAJOR. At what time to-morrow may I call for you, my dear madame, to help me to select a few other things for my future wife?

CARB. (*with sudden vigor*). What! presents for your future wife? Tell me, Major! Have you got a future wife?

MAJOR. Yes; I've taken that liberty—and have come all the way from Marseilles to get married!

CARB. (*gleefully*). You are going to get married, Major, truly and honestly?

MAJOR. Why, certainly, and I intend to leave Marseilles and come to Paris to live, as I said before——

CARB. (*in surprise*). Going to leave Marseilles?

ELISE (*aside*). Oh, my!

MAJOR. Yes, where I've been living for the past two years. I have just arrived in Paris this morning.

CARB. You mean to say that you have just come from Marseilles? (*drawing a full breath*) But these letters—these bouquets——

MAJOR. Which letters—which bouquets?

Enter LOUIS, c. d.

ELISE (*aside*). Hush! (*tugs at CARBONEL's coat.*)

CARB. O!—nothing—only a little family matter.

MAJOR. Louis, I should like you to attend to this for me. (*goes up stage and converses with LOUIS, with his back turned to CARBONEL and ELISE.*)

CARB. (*serio-comically*). Elise, my dear—I am very strongly inclined to the belief that you have been playing sharp on this husband of yours.

ELISE (*laughingly*). My dear, I have almost come to think myself that telling fibs doesn't serve the purpose in the end.

CARB. Ah, I like that. (*aside*) Now I'll get my keys back. (*aloud*) Major—one moment, I have a little story to tell you.

MAJOR (*turning round*). Me? In a moment.

CARB. Just imagine—my wife——

ELISE (*nervously*). Sh—I beg of you—be still!

CARB. My wife. Ha, ha, ha!

ELISE (*holds her hand over his mouth*). My dear Carbonel!

CARB. Give up the keys or I'll tell everything. (*very loud*) Major, my wife—ha, ha, ha!

ELISE (*preventing him from speaking*). Carbonel, hush! here—here they are. (*gives him the keys.*)

CARB. Victory! They're mine!

MAJOR (*coming*). Well—let's hear your little story.

CARB. Oh, it was nothing, only a little domestic affair! Major, my dear friend. (*embraces him warmly*) My darling Elise! (*kisses her*) I shall have the flues repaired—you shall rent the rooms at cost! My good Major, you must dine with us! (*embraces him very violently*) You must dine with us often!

ELISE. But, Carbonel——

MAJOR. What's the matter?

CARB. (*stopping to think*). Matter—ah—nothing—nothing—at all—(*kissing his wife's hand*) only this time, "I shall invite the Major." Ha! ha! ha!

MAJOR.

CARBONEL.

ELISE.

CURTAIN.

DE WITT'S ACTING PLAYS.



Please notice that nearly all the Comedies, Farces and Comediettas in the following List are very suitable for representation by amateurs, as they need but little extrinsic aid from complex scenery and expensive costumes. They have attained their deserved popularity by their excellent plots, great humor and brilliant dialogue, no less than by the fact that they are the most perfect of any edition of plays ever published, whether as regards purity of text, accuracy and fullness of stage directions, and elegance of typography.

Price, postage free, Fifteen Cents each, except otherwise indicated.

** The figures in the columns indicate the number of characters—M. male; F. female.

No.	M.	F.	No.	M.	F.
75. Adrienne, drama, 3 acts	18	3	113. Cyril's Success, comedy, 5 acts	10	4
340. After a Storm Comes a Calm, comedietta, 1 act	3	3	20. Daddy Gray, drama, 3 acts	8	4
360. *Alice in Wonderland, Juvenile play, 1 act	16	14	286. Daisy Farm, drama, 4 acts	10	4
231. All that Glitters is not Gold, comic drama, 2 acts	6	3	4. Dandelion's Dodges, farce, 1 act	4	2
308. All on Account of a Bracelet, comedietta, 1 act	2	2	22. David Garrick, comedy, 3 acts	8	3
114. Anything for a Change, comedy, 1 act	3	3	275. Day After the Wedding, farce, 1 act	4	2
167. Apple Blossoms, comedy, 3 acts	7	3	96. Dearest Mamma, comedietta, 1 act	4	3
93. Area Belle, farce, 1 act	3	2	353. Dear Uncle, comedy, 4 acts	10	4
40. Atchi, comedietta, 1 act	3	2	16. Dearest than Life, drama, 3 acts	8	6
89. Aunt Charlotte's Maid, farce, 1 act	3	3	58. Deborah (Leah), drama, 3 acts	7	6
258. Aunt Dinah's Pledge, drama, 2 acts	6	3	342. Declined with Thanks, comedietta, 1 act	5	3
287. Bachelor's Box, comedietta, 1 act	4	1	125. Deerfoot, farce, 1 act	5	1
348. Bad Advice, comedy, 3 acts	8	3	71. Doing for the Best, drama, 2 acts	5	3
166. Bardell vs. Pickwick, sketch, 1 act	6	2	142. Dollars and Cents, comedy, 3 acts	9	4
310. Barrack Room, comedietta, 2 acts	6	2	330. Don't be too Quick to Cry Wolf, comedietta, 1 act	2	1
41. Beautiful Forever, farce, 1 act	2	2	357. *Down the Black Canon, drama, 4a	10	3
141. Bells (The), drama, 3 acts	9	3	204. Drawing-Room Car, comedy, 1 act	2	1
223. Betsey Baker, farce, 1 act	2	2	21. Dreams, drama, 5 acts	6	3
67. Birthplace of Podgers, farce, 1 act	7	3	318. Drop of Water (A), comedy, 1 act	2	1
36. Black Sheep, drama, 3 acts	7	5	344. Dross, drama, 3 acts	6	5
279. Black-Eyed Susan, drama, 2 acts	4	2	263. Drunkard (The), drama, 5 acts	13	5
296. Black and White, drama, 3 acts	6	3	240. Drunkard's Doom, drama, 2 acts	15	5
160. Blow for Blow, drama, 4 acts	9	5	260. Drunkard's Warning, drama, 3 acts	6	3
333. Blue Stocking, comedietta, 1 act	2	2	186. Duchess de la Valliere, play, 5 acts	6	5
179. Breach of Promise, drama, 2 acts	5	2	242. Dumb Bells (The), farce, 1 act	4	2
25. Broken-Hearted Club, comedietta	4	8	47. Easy Shaving, farce, 1 act	5	2
70. Bonnie Fish Wife, farce, 1 act	3	2	283. E. C. B. Susan Jane, musical burlesque, 1 act	8	1
352. Border Land, drama, 3 acts	7	4	202. Eileen Oge, Irish drama, 4 acts	11	3
261. Bottle (The), temp. drama, 2 acts	11	6	315. Electric Love, farce, 1 act	1	1
223. Box and Cox, romance, 1 act	2	1	297. English Gentleman (An), comedy drama, 4 acts	7	4
356. *Broken Fetters, drama, 5 acts	7	3	200. Estranged, operetta, 1 act	2	1
24. Cabman No. 93, farce, 1 act	2	2	135. Everybody's Friend, comedy, 3 acts	6	5
199. Captain of the Watch, com'etta, 1 act	8	2	346. False Pretensions, comedy, 2 acts	8	6
351. Case for Divorce, comedy-drama, 3a	11	3	230. Family Jars, musical farce, 2 acts	5	2
1. Caste, comedy, 3 acts	5	3	103. Faust and Marguerite, drama, 3 acts	9	7
175. Cast upon the World, drama, 5 acts	10	5	9. Fearful Tragedy in the Seven Dials, interlude, 1 act	4	1
55. Catharine Howard, hist. play, 3 acts	12	5	128. Female Detective, drama, 3 acts	11	4
333. Caught at Last, comedietta, 1 act	2	1	101. Fernande, drama, 3 acts	11	10
69. Caught by the Cuff, farce, 1 act	4	1	99. Fifth Wheel, comedy, 3 acts	10	2
80. Charming Pair, farce, 1 act	4	3	262. Fifteen Years of a Drunkard's Life, melodrama, 3 acts	10	4
65. Checkmate, comedy, 2 acts	8	5	329. Fireside Story (A), Christmas comedietta, 1 act	2	3
68. Chevalier de St. George, drama, 3a	11	4	339. First Come, First Served, comedietta, 1 act	3	3
219. Chimney Corner (The), drama, 2a	5	2	145. First Love, comedy, 1 act	4	1
76. Chops of the Channel, farce, 1 act	3	2	102. Foiled, drama, 4 acts	9	3
343. Christmas Carol (A), sketch	15	7	350. Foolish Investment (A) comedietta, 1 act	6	2
205. Circumstances Alter Cases, comic operetta, 1 act	1	1	322. For Myself Alone, drama, 3 acts	8	2
314. Circumstantial Evidence, monologue	0	1	88. Founded on Facts, farce, 1 act	4	2
326. Cloud in the Honeymoon, sketch	2	1	259. Fruits of the Wine Cup, drama, 3 acts	6	4
149. Clouds, comedy, 4 acts	7	7	192. Game of Cards (A) comedietta, 1 act	3	1
121. Comical Countess, farce, 1 act	3	1	74. Garrick Fever, farce, 1 act	7	4
222. Cool as a Cucumber, farce, 1 act	3	2	53. Gertrude's Money Box, farce, 1 act	4	2
248. Cricket on the Hearth, drama, 3 acts	7	8	73. Golden Fetters (Fettered), drama, 3a	12	4
107. Cupboard Love, farce, 1 act	2	1	30. Goose with the Golden Eggs, farce, 1 act	5	2
152. Cupid's Eye-Glass, comedy, 1 act	1	1			
52. Cup of Tea, comedietta, 1 act	3	1			
148. Cut Off with a Shilling, comedietta	2	1			

DE WITT'S ACTING PLAYS.—Continued.


No.	M.	F.	No.	M.	F.
131. Go to Putney, farce, 1 act.	4	3	332. Loved and Lost, drama, 1 act.	2	1
276. Good for Nothing, comic drama, 1a. 5	1		334. Lover's Stratagem, comedy, 3 acts	8	
335. Great Hindoo Secret, comedy, 3 acts	8	6	291. M. P., comedy, 4 acts.	7	2
306. Great Success (A), comedy, 3 acts	8	5	210. Mabel's Manceuvre, interlude, 1 act	1	3
277. Grimshaw, Bagshaw and Bradshaw, farce, 1 act.	4	2	163. Marcoretti, drama, 3 acts	10	2
321. Guardian, (The), comedy, 2 acts.	4	2	154. Marie and Magdalena, play, 4 acts.	8	6
206. Hair Apparent (The) farce, 1 act. .	5	1	338. Majorie Daw, comedietta, 2 acts. .	2	1
241. Handy Andy, drama, 2 acts.	10	3	64. Marriage at any Price, farce, 1 act.	5	3
347. Happy Day (A), comedietta, 1 act. .	10	3	249. Marriage a Lottery, comedy, 2 acts.	3	4
28. Happy Pair, comedietta, 1 act.	1	1	208. Married Bachelors, comedietta, 1a.	3	2
151. Hard Case (A), farce, 1 act.	2		39. Master Jones' Birthday, farce, 1 act.	4	2
8. Henry Dunbar, drama, 4 acts.	10	3	7. Mand's Peril, drama, 4 acts.	5	3
180. Henry the Fifth, hist. play, 5 acts.	38	5	362. †Mephistopheles, travesty, 4 acts.	5	2
303. Her Only Fault, comedietta, 1 act.	2	2	49. Midnight Watch, drama, 1 act. .	8	2
19. He's a Lunatic, farce, 1 act.	3	2	15. Milky White, drama, 2 acts.	4	2
358. *Hick'ry Farm, comedy-drama, 2a.	6	2	46. Miriam's Crime, drama, 3 acts.	5	2
60. Hidden Hand, drama, 4 acts.	5	5	51. Model of a Wife, farce, 1 act.	3	2
191. High C, comedietta, 1 act.	3	3	302. Model Pair (A), comedy, 1 act.	2	2
246. High Life Below Stairs, farce, 2 acts.	9	5	184. Money, comedy, 5 acts.	17	3
301. Hinko, romantic drama, 6 acts.	12	7	250. More Blunders than One, farce, 1a.	4	3
224. His Last Legs, farce, 2 acts.	5	3	312. More Sinned against than Sinning, original Irish drama, 4 acts.	11	
187. His Own Enemy, farce, 1 act.	5	1	234. Morning Call (A), comedietta, 1 act	1	1
174. Home, comedy, 3 acts.	4	3	108. Mr. Scroggins, farce, 1 act.	4	3
211. Honesty is the Best Policy, play, 1a.	2		188. Mr. X., farce, 1 act.	3	3
64. Household Fairy, sketch, 1 act.	1	1	324. My Mysterious Rival, come'etta, 1a.	2	2
190. Hunting the Slippers, farce, 1 act.	4	1	216. My Neighbor's Wife, farce, 1 act. .	3	3
197. Hunchback (The), play, 5 acts.	14	2	236. My Turn Next, farce, 1 act.	4	3
225. Ici on Parle Francais, farce, 1 act. .	3	4	169. My Uncle's Suit, farce, 1 act.	4	1
252. Idiot Witness, melodrama, 3 acts. .	7	2	193. My Walking Photograph, musical duality, 1 act.	1	1
18. If I had a Thousand a Year, farce, 1a	4	3	267. My Wife's Bonnet, farce, 1 act.	3	4
116. I'm not Meself at all, Irish stew, 1a.	3	2	130. My Wife's Diary, farce, 1 act.	3	1
129. In for a Holiday, farce, 1 act.	2	3	92. My Wife's Ont, farce, 1 act.	2	2
159. In the Wrong House, farce 1 act. .	4	2	218. Naval Engagements, farce, 2 acts.	4	2
278. Irish Attorney (The), farce, 2 acts.	8	2	140. Never Reckon your Chickens, etc., farce, 1 act.	3	4
282. Irish Broom Maker, farce, 1 act. .	9	3	115. New Men and Old Acres, comedy, 3a	8	5
243. Irish Lion (The), farce, 1 act.	8	3	2. Nobody's Child, drama, 3 acts.	18	3
273. Irishman in London, farce, 1 act. .	6	3	57. Noemie, drama, 2 acts.	4	4
271. Irish Post (The), drama, 1 act.	9	3	104. No Name, drama, 5 acts.	7	5
270. Irish Tiger (The), farce, 1 act.	5	2	112. Not a bit Jealous, farce, 1 act.	3	2
244. Irish Tutor (The), farce, 1 act.	5	2	298. Not if I Know it, farce, 1 act.	4	4
274. Irish Widow (The), farce, 2 acts .	7	1	185. Not so bad as We Seem, play, 5 acts.	13	3
122. Isabella Orsini, drama, 4 acts.	10	5	84. Not Guilty, drama, 4 acts. .	10	6
177. I Shall Invite the Major, comedy, 1a	4	1	117. Not such a Fool as he Looks, dra- ma, 3 acts.	5	4
100. Jack Long, drama, 2 acts.	9	2	171. Nothing like Paste, farce, 1 act. .	3	1
299. Joan of Arc, hist. play, 5 acts.	26	6	14. No Thoroughfare, drama, 5 acts. .	13	6
139. Joy is Dangerous, comedy, 2 acts.	3	3	300. Notre Dame, drama, 3 acts.	11	8
361. †Katharine, travesty, 4 acts.	8	3	327. Number Two, farce, 1 act.	2	1
17. Kind to a Fault, comedy, 2 acts.	6	4	269. Object of Interest (An), farce, 1 act	4	3
233. Kiss in the Dark (A), farce, 1 act. .	2	3	268. Obstinate Family (The), farce, 1 act	3	3
309. Ladies' Battle (The), comedy, 3 acts	7	2	173. Off the Stage, comedietta, 1 ac.	3	3
86. Lady of Lyons, play 5 acts.	12	5	331. (Old Clothes) Merchant of Venice, burlesque, 1 act.	3	2
137. L'Article 47, drama, 3 acts.	11	5	227. Omnibus (The), farce, 1 act.	5	4
72. Lame Excuse, farce, 1 act.	4	2	176. On Bread and Water, farce, 1 act.	1	2
144. Lancashire Lass, melodrama, 4 acts.	12	3	254. One Too Many, farce, 1 act.	4	2
34. Larkins' Love Letters, farce, 1 act.	3	2	33. One Too Many for Him, farce, 1 act	2	2
189. Leap Year, musical duality, 1 act. .	1	1	319. One Year, comedy-drama, 4 acts. .	5	1
253. Lend Me Five Shillings, farce, 1 act	5	3	3. £100,000, comedy, 3 acts.	9	4
111. Liar (The), comedy, 2 acts.	7	2	336. On His Devoted Head, domestic scene, 1 act.	1	1
119. Life Chase, drama, 5 acts.	14	5	90. Only a Halpenny, farce, 1 act. .	2	2
239. Limerick Boy (The), farce, 1 act. .	5	2	170. Only Somebody, farce, 1 act.	4	2
48. Little Annie's Birthday, farce, 1 act	2	4	289. On the Jury, drama, 4 acts.	8	5
295. Little Em'ly, drama, 4 acts.	8	8	97. Orange Blossoms, comedietta, 1 act	3	3
32. Little Rebel, farce, 1 act.	4	3	66. Orange Girl, drama, 4 acts.	18	4
164. Little Ruby, drama, 3 acts.	6	6	209. Othello, tragedy, 5 acts.	16	2
165. Living Statue (The), farce, 1 act. .	3	2	172. Ours, comedy, 3 acts.	6	3
228. Loan of a Lover, vaudeville, 1 act.	4	1	94. Our Clerks, farce, 1 act.	2	2
109. Locked in, comedietta, 1 act.	2	2			
85. Locked in with a Lady, sketch.	1	1			
87. Locked Out, comic scene.	1	2			
143. Lodgers and Dodgers, farce, 1 act.	4	2			
212. London Assurance, comedy, 5 acts. .	10	3			

Price twenty-five cents.

† Price fifty cents.

DE WITT'S ACTING PLAYS.—Continued

No.	M. F.	No.	M. F.
45. Our Domestics, comdy-farce, 2 acts 6 6		31. Taming a Tiger, farce, 1 act..... 3	
155. Our Heroes, military play, 5 acts.. 24 5		150. Tell-Tale Heart, comedietta, 1 act. 1 2	
175. Out at Sea, drama, 6 acts 16 5		120. Tempest in a Teapot, comedy, 1 act 2 1	
147. Overland Route, comedy, 3 acts... 11 5		337. Tempest Tossed, drama, 4 acts.... 6 5	
305. Pair of Shoes (A), farce, 1 act..... 4 3		257. Ten Nights in a Bar Room, drama,	
285. Partners for Life, comedy, 3 acts.. 7 4		5 acts..... 11 5	
156. Peace at any Price, farce, 1 act... 1 1		146. There's no Smoke without Fire,	
82. Peep o' Day, drama, 4 acts 20 7		comedietta, 1 act..... 1 2	
127. Peggy Green, farce, 1 act 3 10		83. Thrice Married, personation, 1 act. 6 1	
320. Penmark Abbey, melodrama, 3 acts. 12 1		245. Thumping Legacy (A), 1 act..... 7 1	
341. Poppleton's Little Pets, comediet-		251. Ticket of Leave Man, drama, 4 acts 9 3	
ta, 1 act 4 3		42. Time and the Hour, drama, 3 acts. 7 3	
23. Petticoat Parliament, extravaganza,		27. Time and Tide, drama, 4 acts..... 7 5	
1 act 15 24		133. Timothy to the Rescue, farce, 1 act 4 2	
53. Philomel, romantic drama, 3 acts.. 6 4		153. 'Tis Better to Live than to Die,	
62. Photographs Fix, farce, 1 act..... 3 2		farce, 1 act 2 1	
354. Picking up the Pieces, com'etta, 1a. 1 1		134. Tompkins the Troubadour, farce, 1a 3 2	
61. Plot and Passion, drama, 3 acts... 7 2		272. Toodles (The), drama. 2 acts..... 10 2	
133. Poll and Partner Joe, burlesque, 1a. 10 3		235. To Oblige Benson, comedietta, 1 act 3 2	
217. Poor Pillicoddy, farce, 1 act..... 2 3		238. Trying It On, farce, 1 act... 3 3	
110. Poppleton's Predicaments, farce, 1a. 3 6		325. True, play, 1 act..... 3 2	
50. Porter's Knot, drama, 4 acts 8 2		29. Turning the Tables, farce, 1 act... 5 5	
59. Post Boy, drama, 2 acts 5 3		214. Turn Him Out, farce, 1 act..... 5 2	
95. Pretty Horse-Breaker, farce, 1 act. 3 10		168. Tweedie's Rights, comedy, 2 acts. 4 2	
280. Pretty Piece of Business, comedy, 1a 2 3		126. Twice Killed, farce, 1 act..... 6 3	
181, 182. Queen Mary, drama, 4 acts.. 38 8		284. 'Twixt Axe and Crown, play, 5 acts. 24 13	
196. Queerest Courtship (The), comic		198. Twin Sisters, comic operetta, 1 act 2 2	
operetta, 1 act.... 1 1		265. Two Bonnycastles, farce, 1 act ... 3 3	
255. Quiet Family, farce, 1 act..... 4 4		220. Two Buzzards (The), farce, 1 act... 3 2	
157. Quite at Home, comedietta, 1 act.. 5 2		56. Two Gay Deceivers, farce, 1 act... 3	
132. Race for a Dinner, farce, 1 act... 10		123. Two Polts, farce, 1 act..... 4 4	
349. Red Letter Day, farce-comedy, 4a. 10 2		288. Two Roses (The), comedy, 3 acts.. 7 4	
237. Regular Fix (A), farce, 1 act..... 6 4		292. Two Thorns (The), comedy, 4 acts. 9 4	
183. Richelieu, play, 5 acts 16 2		307. Ulster (The), farce-comedy, 3 acts. 11 7	
38. Rightful Heir, drama, 5 acts 12 2		294. Uncle Dick's Darling, drama, 3 acts 6 5	
77. Roll of the Drum, drama, 3 acts... 9 3		162. Uncle's Will, comedietta, 1 act... 2 1	
328. Romeo and Juliet, tragedy, 5 acts.. 18 5		106. Up for the Cattle Show, farce, 1 act 6 2	
316. Romeo on a Gridiron, monologue. 1		81. Vandyke Brown, farce, 1 act... 3 3	
195. Rosemi Shell, burlesque, 4 scenes. 6 3		317. Veteran of 1812, military drama, 5a. 12 2	
247. Rough Diamond (The), farce, 1 act 6 3		124. Volunteer Review, farce, 1 act 6 6	
194. Rum, drama, 3 acts 7 4		91. Walpole, comedy in rhyme 7 2	
359. *Russian Honeymoon, comedy, 3a. 4 3		118. Wanted, a Young Lady, farce, 1 act 2 1	
13. Ruy Blas, drama, 4 acts..... 12 4		281. Wanted, One Thousand Spirited	
229. Sarah's Young Man, farce, 1 act... 3 3		Young Milliners, farce, 1 act.... 3 7	
158. School, comedy, 4 acts..... 6 6		350. Warm Reception (A), com'etta, 1 act 3 2	
201. School for Scandal, comedy, 5 acts. 13 4		44. War to the Knife, comedy, 3 acts.. 5 4	
264. Scrap of Paper (A) comic drama, 3a. 6 6		311. What Tears can do, com'etta, 1 act 3 2	
79. Sheep in Wolf's Clothing, drama, 1a. 7 4		345. When Greek Meets Greek, comedi-	
203. She Stoops to Conquer, comedy, 6a. 15 4		etta. 2 acts..... 2 2	
37. Silent Protector, farce, 1 act..... 3 2		105. Which of the Two? com'etta, 1 act. 2 10	
35. Silent Woman, farce, 1 act..... 2 1		266. Who Killed Cock Robin? farce, 2a. 2 2	
313. Single Married Man (The), comic		98. Who's Who? farce, 1 act..... 3 2	
operetta, 1 act 6 2		12. Widow Hunt, comedy, 3 acts..... 4 4	
43. Sisterly Service, comedietta, 1 act. 7 2		213. Widow (The), comedy, 3 acts..... 7 6	
6. Six Months Ago, comedietta, 1 act. 2 1		323. Wife by Advertisement, farce, 1 act 4 3	
221. Slasher and Crasher, farce, 1 act.. 5 2		5. William Tell with a Vengeance, bur-	
10. Snapping Turtles, duologue, 1 act. 1 1		lesque, 1 act..... 8 2	
26. Society, comedy, 3 acts 16 5		314. Window Curtain, monologue..... 1	
207. Sold Again, comic operetta, 1 act.. 3 1		136. Woman in Red, drama. 4 acts..... 6 8	
304. Sparking, comedietta, 1 act 1 2		161. Woman's Vows and Masons' Oaths,	
78. Special Performances, farce, 1 act. 8 3		drama, 4 acts..... 10 4	
215. Still Waters Run Deep, comedy, 3a 9 2		11. Woodcock's Little Game, farce, 2 acts 4 4	
256. Sweethearts, dramatic contrast, 2a. 2 2		290. Wrong Man in the Right Place (A),	
232. Tail (Tale) of a Shark, musical mon-		farce, 1 act..... 2 3	
ologue, 1 scene 1		54. Young Collegian (The), 1 act..... 3 2	

 A Complete Descriptive Catalogue of De Witt's Acting Plays and De Witt's Ethiopian and Comic Drama, containing Plot, Costumes, Scenery, Time of Representation, and all other information, mailed free and post-paid on application. Address on First Page of this Catalogue.

* Price twenty-five cents

PLAYS BY SYDNEY ROSENFELD,

Author of "The Oolah," "A Possible Case," "The Stepping Stone," and "The Senator;" the most successful Plays of the day on the New York stage.

None of the above mentioned Plays can be obtained, as they are held in manuscript by their respective owners; but, owing to the great demand for anything from Mr. Rosenfeld's pen, we have prepared the following list of his published plays, which we offer at the uniform rate of 15 cents each.

MR. X. A Farce in one act, by Sydney Rosenfeld. Three male and three female characters. An excruciatingly funny little piece, as full of life as prime Claret. Costumes modern. Scene, a sitting room. Time in representation, fifty minutes.

ROSEMI SHELL. A Musical Travesty in four scenes, by Sydney Rosenfeld. Six males, three females. A very clever, actable burlesque upon Rose Michel. Scenery, local street views and interiors. Costumes, extravagant Louis XVI. Time in representation, fifty minutes.

HER ONLY FAULT. A Comedietta in one act, from the German of Goerlitz, by Sydney Rosenfeld. Two male, two female characters. A charming little piece, full of interest. Scene, a handsomely furnished apartment. Costumes modern. Time of playing, thirty minutes.

MARRIED BACHELORS. A Comedietta in one act, by Sydney Rosenfeld. Three male, two female characters. Full of the witty author's exuberance of spirit. Scenery, a plain room. Costume modern. Time in representation, twenty-five minutes.

ON BREAD AND WATER. A Musical Farce in one act, being a free adaptation from the German, by Sydney Rosenfeld. A rollicking little piece. One male and two female characters. Containing a brilliant soubrette part. Costumes modern. Scene, an uncarpeted school room. Time in representation, twenty-five minutes.

I SHALL INVITE THE MAJOR. A Parlor Comedy in one act, from the German of G. von Moser, by Sydney Rosenfeld. Containing five characters, four male and one female. A very pleasing little play with good parts for all. Very bright and witty. Costumes modern. Scene, a handsome interior. Time in representation, forty minutes.

HIGH C. A Comedietta in one act (very freely adapted from the German of M. A. Grandjean), by Sydney Rosenfeld. Three male, one female characters. Very droll and sprightly. Costumes modern. Scene, a well-furnished room. Time of representation, forty minutes.

MABEL'S MANŒUVRE; or, A Third Party. A Parlor Interlude in one scene, by Sydney Rosenfeld. One male, three female characters. A very charming little affair. Scene, a neat interior. Costumes modern. Time in representation, fifteen minutes.

THE HAIR APPARENT; or, The Treacherous Wig. A Farce in one act, by Sydney Rosenfeld. Five male, one female characters. A very lively piece. Scenery, a garden. Costumes modern. Time in representation, twenty minutes.

OFF THE STAGE. An entirely original Comedietta in one act, by Sydney Rosenfeld. Three male and three female characters, all equally excellent. One of the sprightliest, wittiest and most amusing little plays ever written causing almost an hour's constant merriment. Costumes modern. Scene, a handsome interior.

Single Copies of any of the above Books sent postpaid on receipt of Price.

DE WITT'S

ETHIOPIAN AND COMIC DRAMA.—Continued.

No.	M. F.	No.	M. F.
49. Night in a Strange Hotel, Ethiopian sketch	2	38. Siamese Twins, Eth. sketch, 2 sc..	5
132. Noble Savage, Eth. sketch.....	4 1	74. Sleep Walker, Eth. sketch, 2 scenes	3
153. Norah's Good Bye, Irish musical sketch.....	2 1	46. Slippery Day, Eth. sketch.....	6 1
145. No Pay No Cure, Eth. sketch.....	5	69. Squire for a Day, Eth. sketch.....	5 1
22. Obeying Orders. Eth. sketch.....	2 1	56. Stage-struck Couple, Eth. interlude	2 1
27. 100th Night of Hamlet, Eth. sketch	7 1	72. Strangers, Eth. burlesque.....	1 1
125. Oh, Hush! operatic olio, 3 scenes.	4 1	13. Streets of New York, sketch.....	6
36. One Night in a Bar-Room, Eth. sketch.....	7	16. Storming the Fort, sketch.....	5
114. One Night in a Medical College, Eth. sketch.....	7 1	7. Stupid Seavant. sketch	2
76. One, Two, Three, Eth. sketch.....	7	121. Stocks Up! Stocks Down! Eth. farce	2
91. Painter's Apprentice, Eth. farce...	5	154. Sulphur Bath, Eth. farce.....	3
87. Pete and the Peddler, Eth. and Irish sketch	2 1	47. Take It, Don't Take It, Eth. sketch	2
135. Pleasant Companions, Eth. sketch.	5 1	54. Them Papers, Eth. sketch.....	3
92. Polar Bear, Eth. farce	4 1	100. Three Chiefs, Eth. sketch, 2 scenes	6
9. Policy Players, Eth. sketch.	7	102. Three A. M., sketch, 2 scenes. ...	3 1
57. Pompey's Patients, Eth. interlude, 2 scenes.....	6	34. Three Strings to one Bow, Eth. sketch	4 1
65. Porter's Troubles, sketch.....	6 1	122. Ticket Taker, Eth. farce.....	2
66. Port Wine vs. Jealousy, sketch...	2 1	2. Tricks, Eth. sketch.....	5 2
115. Private Boarding, farce.	3 3	104. Two Awfuls, Eth. sketch.....	5
14. Recruiting Office, Eth. sketch.....	5	5. Two Black Roses. Eth. sketch...	4 1
105. Rehearsal (The), Irish farce, 2 sc..	4 2	28. Uncle Eph's Dream, Eth. sketch, 2 scenes.....	3 1
45. Remittance from Home, Ethiopian sketch.....	6	156. United States Mail, Eth. farce....	2 2
55. Rigging a Purchase, Eth. sketch..	3	134. Unlimited Check, Eth. sketch.....	4 1
81. Rival Artists, Eth. sketch.....	4	62. Vinegar Bitters. Eth. sketch.....	6 1
26. Rival Tenants, Eth. sketch	4	32. Wake up, William Henry, Eth. sketch.....	3
138. Rival Barbers' Shops, Eth. farce..	6 1	39. Wanted, a Nurse, sketch... ..	4
15. Sam's Courtship, Eth. farce.....	2 1	75. Weston, the Walkest. Dutch sketch	7 1
59. Sausage Makers, Eth. sketch, 2 sc.	5 1	93. What Shall I Take? Eth. farce.....	7 1
21. Scampini, pantomime, 2 scenes..	6 3	29. Who Died First? Eth. sketch... ..	3 1
160. Scenes in Front of a Clothing Store, farce.....	7 1	97. Who's the Actor? Eth. farce.....	4
80. Scenes on the Mississippi, Eth. sketch, 2 scenes ...	6	137. Whose Baby is it? Eth. sketch... ..	2 1
84. Serenade (The), Eth. sketch, 2 sc..	7	143. Wonderful Telephone, Eth. sketch	4 1
		99. Wrong Woman in the Right Place, sketch, 2 scenes	2 2
		85. Young Scamp, Eth. sketch.....	3
		116. Zacharias' Funeral, Eth. farce....	6



A Complete Descriptive Catalogue of De Witt's Acting Plays and De Witt's Ethiopian and Comic Drama, containing Plot, Costumes, Scenery, Time of Representation, and all other information, mailed free and post-paid on application. Address as on First Page of this Catalogue.

An Indispensable Book for Amateurs.

HOW TO MANAGE AMATEUR THEATRICALS.

Being plain instructions for construction and arrangement of Stage, making Scenery, getting up Costumes, "*Making Up*" to represent different ages and characters, and how to produce stage Illusions and Effects. Also hints for the management of Amateur Dramatic Clubs, and a list of pieces suitable for Drawing Room Performances. Handsomely illustrated with Colored Plates.

Price, 25 Cents.

DE WITT'S SELECTIONS FOR AMATEUR AND PARLOR THEATRICALS.

Nos. 1, 2, 3, 4 & 5.

Being choice selections from the very best Dramas, Comedies and Farces. Specially adapted for presentation by Amateurs, and for Parlor and Drawing Room Entertainments.

Each number, 25 Cents.

PANTOMIME PLAY, "HUMPTY DUMPTY."

The celebrated Pantomime, as originally played for 1,000 nights by the late GEORGE L. FOX. Arranged by John Denier, Esq. Eight male, four female characters.

Price, 25 Cents.
